THE MUSICAL TIMES

AND

Singing Class Circular,

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

No. 1	In these delightful pleasant groves	Purcell
2	Hear my prayer, O Lord	Winter
3	Soon as I careless stray'd	Festa
	Hail! all hail! thou merry month of May	Weber
4	Thou art gone to the grave	Beethoven
	Hear what God the Lord	V. Novello
5	Hail! smiling morn	Spofforth
6	Let all men praise the Lord	Mendelssohn
	Forgive, blest shade	Dr. Calcott
7	Four rounds, for three voices	
8	Call to remembrance	Farrant
9	Pleasures of Innocence	From the German
	Amidst the myrtles	Battishill
10	Teach me, O Lord	Rogers
11	Here in cool grot	Lord Mornington
12	My God, look upon me	John Reynolds
13	Oh, Nanny, wilt thou gang with me?	Carter & Harrison
14, 15	When winds breathe soft	Webbe
16	Soldiers, brave and gallant be	Gastoldi
17	All people that on earth	Tallis
18	Sweet honey-sucking bees (1st Part)	Wilbye
19	Vital Spark harmonized by	Novello
20	Sweet honey-sucking bees (2nd part)	Wilbye
21	Now pray we for our Country	Eliza Flower
22	Now the bright morning star	Greville
23	Thine, O Lord, is the greatness	Kent
24	Just like Love	Davy & Novello
25	In Judah God is known	Mendelssohn
26	Maidens fair of Padua's City	Gastoldi
27	And he shall purify	Handel
28	To Woden's Hall	Purcell
29	Lord for thy tender mercies' sake	Farrant
30	Rule Britannia	Novello
31	God save the Queen	Novello
32, 33	Hear my prayer, O God	Kent
34	Flora gave me fairest flowers	Wilbye
35	Grant O Lord	Mozart
36	See the conquering hero!	Handel
37	Alla Trinita Beata	
	Vocal Rudiments	J. D. Collet
38	Sweet peace descending	Mozart
39	The Easter Hymn	V. Novello.

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, *Dean Street, Soho, or* 24, *Poultry, will be interesting.*

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

HULLAH'S NEW MUSIC HALL.

On Monday afternoon, June 21st, the foundation-stone of a new Music Hall was laid by Viscount Morpeth, M.P., in the presence of a vast concourse of spectators, in the neighbourhood of Long-acre. The Hall, when completed, will contain between 2,000 and 3,000 persons. Amongst those present, were the Bishop of Norwich, Lord Lyttleton, Mr. Gladstone, the Rev. Dr. Jelph, (Principal of King's College,) Mr. Justice Coleridge, &c. The proceedings were commenced by a suitable prayer by the Rev. Henry Duckenfield, Vicar of St. Martin's, who earnestly besought the divine blessing upon the undertaking. The 100th Psalm was sung by the company. The stone was then laid by the noble Viscount Morpeth in due masonic form. Viscount Morpeth, who was loudly cheered, came forward and addressed the assembly in a very eloquent harangue, in which he descanted on the vast utility of music as an art, its legitimate influence on the social feelings, &c., and concluded by observing that the present building was now to be proceeded with in a venturous confidence—and he trusted that in future it would become vocal to the merry roundelay or hallowed anthem, and at the same time subservient to the furtherance of social good-will and moral harmony on all who came within the sound of its strains, or the sphere of its influence. Mr. Beevor then read an address from the singing classes to Mr. Hullah, conveying a warm tribute of thanks for his disinterested zeal on their behalf, and intimated that he was authorised to present, as the first instalment, a check for £500. (The cheque was here handed to Mr. Hullah amidst loud cheers.) He (Mr. Beevor) trusted it would be accepted in the same spirit in which it was given. They looked forward to the new hall as a bond of union to the lovers of music throughout the kingdom.—(Cheers). Mr. Hullah returned thanks with deep feeling. He believed that the hall would not be erected without a good deal of toil and a good deal of expense; but he had counted the cost, and confidently relied upon their kindly aid.—(Cheers). The Bishop of Norwich expressed the thanks of the assembly to Lord Morpeth for his presence and countenance that day, and in doing so, took occasion to expatiate on the valuable influence of music upon our soldiers and sailors, in stimulating them to dis-

charge their duty; and enlarged upon its humanizing effects upon society at large. But, besides promoting loyalty and courage, it had a still more valuable effect in aiding the diffusion of religious truth. He trusted that Mr. Hullah would receive that satisfaction in promoting a public cause which he so well deserved. He had embarked upon a speculation, and he trusted that his notes would be current throughout the metropolis —(cheers)—not one pound notes merely, but thousand and ten thousand pound notes, and he trusted that every year he would produce a greater influence upon society.—(Cheers). The assembly joined in the national anthem, and then adjourned to the large room in the Crown and Anchor Tavern, where the evening was spent most pleasantly in a variety of musical entertainments.—*From the Musical World.*

Brief Chronicle of the last Month.

Mainzerian Classes in Chester.—We are glad to find, from a correspondent, that the Classes established in Chester, in connection with the Literary Improvement Society, are progressing favorably, under the direction of Mr. Evans. The Committee of the Society propose to open additional Classes in the Month of September.

Liverpool Choral Society.—An excellent selection of sacred music was performed by this powerful band of instrumental and vocal artists, on Tuesday Evening, at the Music-hall, Bold-street. Handel, Mozart, Beethoven, Attwood, Himmel, and other first-rate Composers were drawn upon for treasures. The band was extremely effective, and commenced its labours of the evening with the "Dead March in Saul," as a tribute to the memory of the late James Aspinall, one of the trustees of the society.—*Liverpool Chronicle.*

Abbey Glee Club.—The prize of Ten Guineas offered by William Dixon, Esq., for the best Glee for four voices, being the composition of a member of the "Abbey Glee Club," has been just awarded to Mr. James Coward.

Glass devoted to a new purpose.—Glass, of a rich ruby colour, has been used, instead of the old ebony, for the sharp or flat keys of the organ of All Saints, Northampton. The *Bedford Times* suggests that the idea may be happily applied to the whole keyboard of the pianoforte, with a tasteful variety or iridescence of colours. If not too smooth for the friction of the gentle cushions usually applied to such electrifiers, and if not as cold in winter to the touch as the ebony-and-ivory, contrast certainly is at all times to the sight, we should not wonder if the idea may find favor in bright eyes, and add a new grace where so much of the graceful is already concentered.—*The Builder.*

Manchester.—Hargreaves' Choral Society.—The last concert for the season of this Society is at length fixed for Thursday, the 9th of September. Staudigl is engaged.

Gloucester Musical Festival.—The Triennial Meeting of the three Choirs will be held this year at Gloucester; and it will commence on Tuesday the 21st of September, and continue on the three following days of Wednesday, Thursday, and Friday. The particulars of the performances have not as yet been announced.

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Part II.—13, Blowing Bubbles—14, Super Flumina Babylonis—15, Prayer—16, Shepherd Boy—17, The Sea—18, Contentment—19, Fraternity—20, Night Song—21, Consolation—22, Hymn—23, The World we have not seen—24, Psalm XV.

Part III.—25, The Mountaineer—26, Man—27, The Linnet—28, Pull all together—29, The Orphan's Prayer—30, Peace, Hope, and Rest—31, Psalm XIX—32, Heaven—33, Come, Soul of Song—34, Sea Song—35, Barcarole—36, The Farewell.

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Symphony.

ACCOMP. *mf*

Solo. Treble Voice.

Je - sus Christ is ris'n to - day, Hal - le - lu - jah,

p

A - men. Our tri - um-phant ho - li - day, - Hal - le - lu - jah,

A - - men, Who did once up - on the Cross. Hal - le - lu - jah,

A - men, Suf - fer to re - deem our loss, Hal - le - lu - jah,

CHORUS.

A - - men, Hal - le - lu - jah, A - - - men.

ALTO, or 2nd TREBLE. CHORUS.

Hal - le - lu - jah, A - - - men.

TENOR (8ve lower). CHORUS.

Hal - le - lu - jah, A - - - men.

BASS. CHORUS.

Hal - le - lu - jah, A - - - men.

f CHORUS.

8

Second Verse, as a Trio.

CANTO. *mp*

Hymns of praise then let us - sing, Hal-le - lu - jah, A - - men.

ALTO. *mp*

Hymns of praise then let us - sing, Hal-le - lu - jah, A - - men.

TENOR, 8ve lower. *mp*

Hymns of praise then let us - sing, Hal-le - lu - jah, A - - men.

Second Verse.

ACCOMP. *mp*

Un - to Christ, our heav'n - ly King, Hal - le - lu - jah, A - - men.

Un - to Christ, our heav'n - ly King, Hal - le - lu - jah, A - - men.

Un - to Christ, our heav'n - ly King, Hal - le - lu - jah, A - - men.

Who en - dur'd the Cross and Grave, Hal - le - lu - jah, A - men.

Who en - dur'd the Cross and Grave, Hal - le - lu - jah, A - men.

Who en - dur'd the Cross and Grave, Hal - le - lu - jah, A - men.

Sin - ners to re - deem and - save - - Hal - le - lu - jah,

Sin - ners to re - deem and - save - - - - Hal - le - lu - jah,

Sin - ners to re - deem and - save - - - - Hal - le - lu - jah,

f CHORUS.

A - - men, Hal - le - lu - jah, A - - men.

f CHORUS.

A - - men, Hal - le - lu - jah, A - - men.

f CHORUS.

A - - men, Hal - le - lu - jah, A - - men.

f CHORUS.

Hal - le - lu - jah, A - - men.

f CHORUS.

8

Go on to last verse.

THE EASTER HYMN.

Last Verse, as a Quartett.

CANTO. — But the pains which he en - - dur'd, Hal - le - lu - jah,

ALTO — But the pains which he en - dur'd, Hal - le - lu - jah,

TENOR, (8ve lower) — But the pains which he en - - dur'd, Hal - le - lu - jah,

BASS. — But the pains which he en - dur'd, Hal - le - lu - jah,

ACCOMP.

A - - men, Our sal - va - tion has pro - cur'd, Hal - le - lu - jah,

A - - men, Our sal - va - tion has pro - cur'd, Hal - le - lu - jah,

A - - men, Our sal - va - tion has pro - cur'd, Hal - le - lu - jah,

A - - men, Our sal - va - tion has pro - cur'd, Hal - le - lu - jah,

A - - men. Now a - bove the skies he's King,

A - - men. Now a - bove the skies he's King,

A - - men. Now a - bove the skies he's King,

A - - men. Now a - bove the skies he's King,

THE EASTER HYMN.

Hal - le - lu - jah A - - men. Where the An - gels

Hal - le - lu - jah, A - - men. Where the An - gels

Hal - le - lu - jah, A - - men. Where the An - gels

Hal - le - lu - jah, A - - men. Where the An - gels

CHORUS.

e - ver sing, Hal - le - lu - jah, A - - men; Hal - le - lu - jah

e - ver sing, Hal - le - lu - jah, A - - men; Hal - le - lu - jah,

e - ver sing, Hal - le - lu - jah, A - - men; Hal - le - lu - jah,

e - ver sing, Hal - le - lu - jah, A - - men; Hal - le - lu - jah,

A - - men; Hal - le - lu - jah, A - - - men.

A - - men; Hal - le - lu - jah, A - - - men.

A - - men; Hal - le - lu - jah, A - - - men.

A - - men; Hal - le - lu - jah, A - - - men.

ff *Add Trum.*

Ped.

* These four last bars have been added by V. Novello, to form a conclusion, at the option of the performers.

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